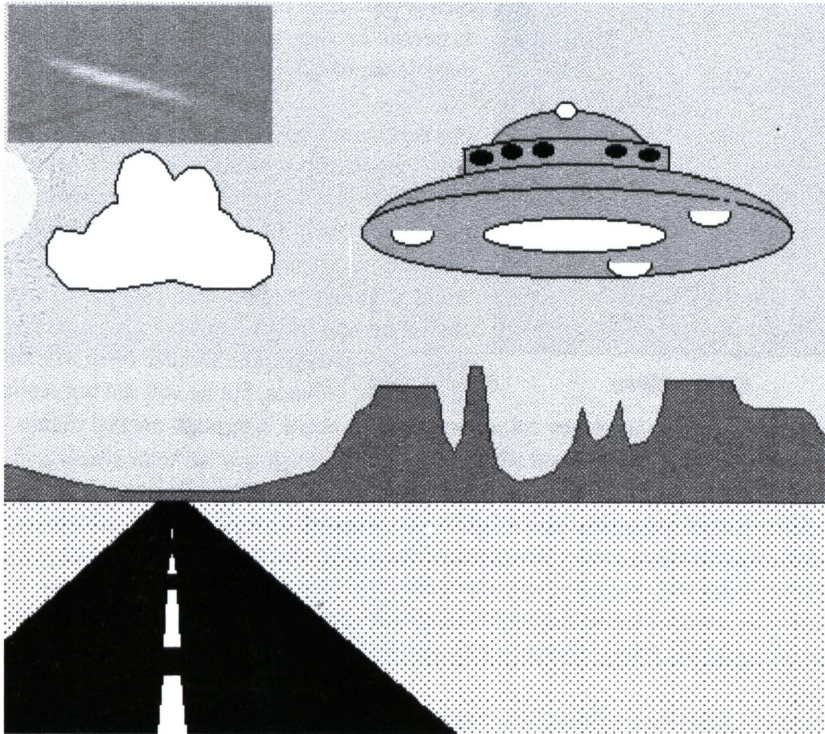


AMSKAYA

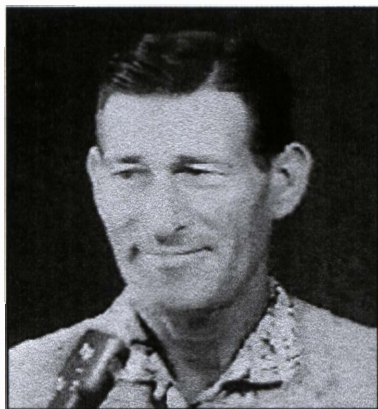


Newsletter of the STAR Fellowship

CONTACTS FROM JUPITER AND PLUTO

The Kelvin Rowe story

Lionel Beer recently located for me a rare book by one of the lesser-known contactees of the 1950s - *A Call at Dawn*, by Kelvin Rowe. Born in 1908 in Chicago, Rowe and his mother and brother moved to Hollywood, California when he was four, then when he was sixteen to Good Hope Acres near Lake Elsinore. For most of his working life he was a truck driver for various employers.

**Kelvin Rowe**

His contacts began with telepathic messages in 1954, then seven and a half months later had his first person to person contact, and five months after that had the experience of travelling in a spacecraft.

His first encounter with space people was during the first Space Craft Convention at Giant Rock, organised by George Van Tassel on April 4th, 1954. He spent most of the day in the company of Truman Bethurum, and was not thinking of spotting any space people, when a young woman and two men came up to Bethurum and asked him about his contacts in Nevada. He was then asked about his visit with Bethurum in Overton, Nevada, but he still did not realise, even

though there was no way they could have known about it through normal means. It was later confirmed that they were from Pluto.

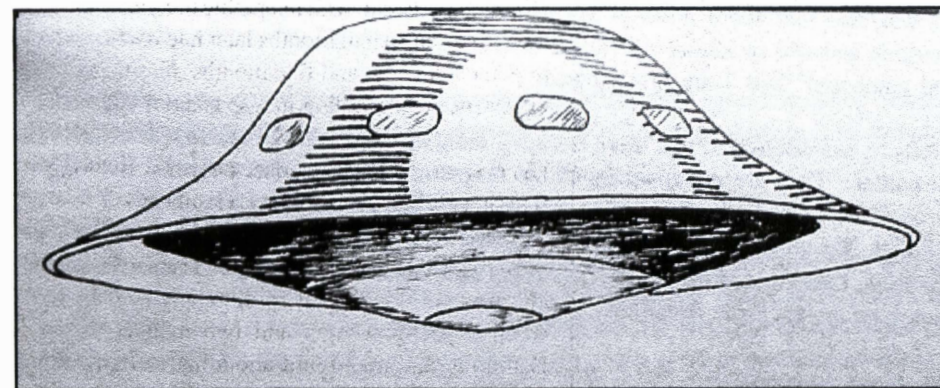
On his first actual contact his porch light went out and as he went to see if the bulb had blown, a voice asked him not to turn the light on. He dimly saw the man about twenty feet away, walked towards him and was greeted with the hand clasp described by Adamski. They had a short conversation before he said he must leave, and twenty minutes later the porch light came on again as though turned on by an unseen hand.

Then one night as he was turning out the lights he had an encounter with small beings. The porch light was on and he saw them, not more than four feet high, in brown one-piece suits with brown caps, but they were "not the ugly little monsters so many flying saucer reports have maintained". He opened the door enquiring if he could help them, but they turned and ran.

At an ensuing contact he mentioned the experience and they said "Yes, we know about it; they are good people". On this occasion it was with a man and a woman from Jupiter, and a woman from Pluto. He was brought close to a craft sixty feet in diameter. The two women

jumped up on to the flange and the man said "You may go now". He thought he was being dismissed, but in actual fact he was invited aboard:

"It was difficult to believe this amazing thing was at last happening to me as I walked up the flange and through the open doorway. We entered what could be called a small entrance room, and proceeded through an arched doorway into a rose-lit room neatly furnished with furniture the shape of which is similar to ours, but the material and finish is unlike anything I am familiar with. I could not determine the exact colors due to the rosy light, the source of which was not evident, though the room was evenly lighted. I was permitted to remain but a few minutes, and it was with the greatest reluctance that I departed."

**The Jupiter Cruiser**

About five weeks later he was accompanied to a larger craft, about four hundred feet in diameter. The Lady of Jupiter was the captain and informed him that the ship travels interplanetary and even to other star systems. There was a similar lavender-coloured diffused light inside, and the walls, ceiling and furniture had no square corners. He was then taken to the control room; at this time he had a strange feeling in the solar plexus and wondered if he would go aloft this time. He was told he was already at two hundred and seventy thousand feet.

Entering the control room, the door closed and there was no sign of it when closed - just a solid wall. The room was about twenty feet by twenty and filled with a diffuse, misty light. There was an instrument board with controls, some illuminated, and above a control panel with charts and graphs with lights of different intensity coming and going. These registered altitude, direction, speed, atmospheric conditions, approaching objects and even radio transmissions. To the left of the panel was a viewer lens. Near the lens was a round, drumlike table that seemed like a wagon wheel; he was told that it located the position of the craft in space. Chart-like discs engaged and disengaged beneath the circular crystal-like top.

Symbols like Sanskrit writing extended up the wall near the door, and there was a mural of hands placed palm to palm. The Lady of Jupiter directed him to follow her through a door under them into a hallway and into a room with dimmer light which they said was for observation. Much of the floor was taken up with a lens through which scenes below could be seen, and could be projected on to an oval shaped screen on the wall. The curve of the Earth could be seen, and myriads of dust particles out in space.

They then returned to the control room and soon after had descended and were hovering; he had no sensation of descent. They bade him farewell until next time as he left the ship.

He was also told about flows of magnetic currents that seem similar to leys and earth energies, and also spoken of in a similar manner to Buck Nelson's "currents that are named and numbered" that Tony Wedd noted:

"Science has discovered that there is such a thing as magnetic currents that flow through all matter. They are not speaking of the magnetic polarities...that magnetic flow flows through the entire Earth, forming as it were a web just like the steel framework of a large building...the magnetic flow flowing through the central nucleus of all matter forms definite channels, rivers and streams that criss-cross each other and that helps to maintain matter in a more or less static condition..."

"A ship is so constructed that it draws in the electromagnetic force of space, converting or condensing it into a magnetic forcefield which surrounds the ship. The frequency of the vortex is controllable with instruments within the ship. Thus by generating their own polarity, becoming one with the atmosphere and controlling gravity, they are not hindered in their space travel".

At this point he quotes from *Flying Saucers*, by M. Doreal: "Magnetic currents flow throughout all worlds and all space like rivers, so close together that there is one moving one way and one in another or slightly different river or vibratory octave so that by mere changing of a particular octave a vessel motivated by it can move in any direction instantaneously."

He also said that he was told of the possibility of mind control machines - psychotronics - Major Hans Petersen later wrote that the "abductions" that now seem to have replaced contacts in the general ufological mind are in fact not extraterrestrial at all, but caused by mind control machines with a terrestrial source, to instil fear of extraterrestrials in order to prevent an open contact that is seen by those factions as a threat to economic establishments:

"Here I wish to point out that when continual contact is necessary with a mind of much lower vibratory wave length than his own, a space-man can use a sending and receiving

instrument which acts as an intermediary, raising or lowering the vibrational rate of the thought waves to the same unified frequency, making it possible for the two minds to communicate. Also the process is reversed, the instrument acting as a step-down frequency transformer, converting the high vibration to the lower rate required for attunement. It is possible to use this equipment for mind impingement; that is, to direct thought impressions to an individual not capable of normal reception, compelling him to speak aloud the impressions sent to him. But this is never done for negative reasons, but always for the higher good. Yet suppose that the rulers of a nation on this earth came into possession of similar machines and used them with evil intent, forcing the people to bow down to their reign like robots. It has already been announced over TV that Russian scientists have made a successful experiment, inserting a tiny box into the brain of a human being, thereby controlling his every thought and action".

There was a transcript of a radio broadcast chat show from a programme called *Science Faction* in California found on the web recently; Kelvin Rowe speaking to John Winston in 2004:

John Winston: Were they silver disk objects?

Kelvin Rowe: Yea they were silver disks. There were about five of them. And there was the one (person) that called my attention to it. His name was Smokey Bullman. He used to be a rodeo rider. He of course was working construction too. He was the one that called my attention to it. That's the first thing I ever saw of the crafts at all or anything near it you know. It wasn't an encounter or anything like that. It was just that we saw them that way. It was after that, that I contacted them when I started working with the forestry.

John Winston: How did you make that contact?

Kelvin Rowe: Well they came to me.

John Winston: Physically walked up to you?

Kelvin Rowe: Yea, they walked up to me. I was in my office there in the forestry and they were the ones that came into the office. Of course they didn't let me know who they were or anything at that time, it was just coming in for like a visit you know.

John Winston: Did they have normal clothes on like normal people?

Kelvin Rowe: They had the same kind of clothes we wear in a sense, our style of clothing and everything. They always came that way.

John Winston: Did they make themselves known at that time?

Kelvin Rowe: No. They didn't at that time.

John Winston: Just talked to you in general terms.

Kelvin Rowe: Yea, but I knew there was something strange about it at first because the way they were talking and the way they were acting, and ah, in the sense that just like they were trying to get a lot of information. My first thing, I thought a foreign country or like Russians or something coming over here investigating what was going on. But that was my first impression of it. But I was kind of skeptical of what they were really out to do.

John Winston: Tell us about how they told you to go somewhere to meet them or go aboard

a craft or whatever they did.

Kelvin Rowe: Well, the only thing of it about that, you never knew when they were going to come. They never would make any appointments or anything. They just came to you, and you might be going down the street. They might walk by and you couldn't tell who they were 'cause I mean they looked too much like us. The only thing I noticed, they have ah, their eyes are somewhat different, for some way or another. I can't explain it. But ah, their skin is awful soft, like a fine textured skin, there's no blemishes or anything like that on there. And they don't have any very distinctive marks about their physical self that you could pick out, I mean as far as I could see.

John Winston: Are you allowed to tell us from where they came, what planet?

Kelvin Rowe: Well this is a strange thing. They claim that they come from all different planets in our system, Jupiter and Pluto and Uranus and Mercury and all those. They don't call them as planets, like they said, they have different names for their orbits. They go by orbits, in certain orbits. They claim one planet's in one orbit and the other planet's in the other orbit. They're all in orbits. It would be the same, following the pattern the same, but they're still in orbits. That's the way they expressed it.

John Winston: Okay, tell us about when they invited you out to a certain place to meet them, something like that.

Kelvin Rowe: And of course I was the only personnel on duty at the time. There was an awful large field in fact over in there, an airport over there called Ryan Field, and that's where they first came. And they came in a couple of 'em, there were two men and a woman. We talked a while, wanted to know how things were going, and wanted to know if I would like to see one of the craft. And I told 'em yes I'd like to see one. So we walked out. I guess it was about, oh probably three quarters of a block in a sense away from the field. It was back out in the field quite a bit. 'Course it's all different now. It's all been changed. They've got a lot of different buildings and things over there now. At the time I saw their craft on the ground, now it wasn't exactly sitting on the ground, it was just hovering a little bit.

John Winston: Really? Did you see any tricycle landing gear or anything like that?

Kelvin Rowe: Ah no, I say it was an awful big craft.

John Winston: How Big?

Kelvin Rowe: Oh, I'd say it was about somewhere in the neighborhood of around 350-400 feet in diameter.

John Winston: Did it look like a saucer sort of?

Kelvin Rowe: Yea, it was all round. It was all round.

John Winston: Was this at night or daytime?

Kelvin Rowe: Night. And whenever we went to go aboard, the craft, it didn't touch the ground, but the craft tilted. And there was a certain place on that flange which you walked. And the doors slid back and forth this way. (He motions horizontally with his hands) That was the first time I was ever on board. (he laughs) I was looking and it was very strange. 'Course I didn't get a chance to go clear through it at that time. There were only two different times that I was on that same craft or the same one. Now these people, I'm telling you, there's more knowledge that we've got to learn yet, than we already know. They know so much.

And they've got everything on record almost practically from the time this planet was born, I guess.

John Winston: This planet here?

Kelvin Rowe: Yea, and pretty near most all other planets.

John Winston: Did you ever write any of this stuff down in your notes?

Kelvin Rowe: No I never did, no. Oh, only occasionally I'd write something down when I would get in conversation with them a little when I wouldn't be on board or anything. That seemed to be one of the main reasons to go aboard. Studying. Learning about our own planet and other things that have happened and one thing and another. Because our history of things - of course there's a lot of it correct but there's a lot we don't even know anything about. And they do. And they even have pictures and things of some of the things that went on.

John Winston: Were they moving pictures?

Kelvin Rowe: Like a moving picture. Yea, it was similar, the same thing.

John Winston: Did you get to see some of those?

Kelvin Rowe: Well yes, I saw some of the old jungle parts, and then I saw some of the other planets where they had cities, old cities that were down on our planet here a long time ago.

The Ballad of Gram Parsons and George Van Tassel

By Paul Screeton

ROCK 'n' ROLL to Giant Rock. Country music fan and flying saucer fanatic. Not such an unlikely combination. I have no evidence that genius musician Gram Parsons ever met enigmatic aviator George Van Tassel, but they were both at the same site in the Californian desert and would surely have had much in common. This article celebrates an episode in both contactee lore and the life of a country-rock music legend. This is the story of a putative movie involving druggie-alcoholic Gram 'Grievous Angel' Parsons and contactee George "I Rode in a Saucer" Van Tassel. Spaced out and outer space!

GEORGE VANTASSEL (March 12, 1910 - February 9, 1978) was one of many people who became known in UFO literature as contactees: persons who claimed to have met extraterrestrials, and in many cases travelled in spacecraft, visited other planets and received pearls of cosmic wisdom. Totally out of favour today with ufologists at large and ignored by cosmologists, I suspect that they are due a revival as the scientific community squabbles over any and every new theory regarding the universe.

Born in Jefferson Ohio, in 1910, after leaving high school, George became an airline mechanic with flight test experience for 16 years with Douglas Aircraft, Howard Hughes and Lockheed. He had the idea of running a small airport and restaurant with his wife Dorris at Giant Rock, in the California desert. Eventually the venue became a focus for many UFO conventions, at which most of the Fifties' contactees attended, and was the scene of a retro even this year.

GRAM PARSONS (November 5, 1946- September 19, 1973) never had a hit record, but his country-rock fusion started a revolution. Born in Waycross, Georgia, a rich kid who lived hard, his life literally burned out in the southern California desert when a friend tipped his corpse out of the casket and set it alight. What Parsons shared with Van Tassel was an interest in UFOs. In a masterly biography, Ben Fong-Torres tells how Parsons was attracted to the Joshua Tree national monument in the Mojave desert, outside Hollywood. He went there with Byrds and Flying Burrito Brothers' band member Chris Hulman and later Keith Richards of the Rolling Stones, where 'they'd stay up all night, zonked out of their minds, looking for, and sometimes spotting, flying saucers. He also went there to make a movie with Michelle Phillips, willowy blonde songstress with the Mamas and Papas.

THE LOCATION for the film was Great Rock, a huge boulder (the Australian aborigines' sacred site Ulhuru, aka Ayers Rock, is similarly actually a giant boulder) with a cave or room carved at ground level. Visitors claimed it felt very powerful and here Van Tassel carried out thought communication sessions with space people; an early example of what New Agers termed channelling. The film in question was being made by Tony Foutz, who had created special effects for Stanley Kubrick's '2001', and he planned to make his UFO movie, 'Saturation 70', in the Joshua Tree area. Foutz and Parsons had shared a suite and the filmmaker made Gram one of the main characters.

Fong-Torres wrote: 'Few participants could recall a plotline, if, in fact, there was one. Ann Marshall, a friend of Michelle's, thought Tony's film was based on his knowledge of George Van Tassel, author of *I Rode a Flying Saucer* and proprietor of the College of Universal Wisdom, better known as the Giant Rock Airport... Van Tassel had built a domed structure he called the "Integratron", which he described as a "generator of bioelectrical energies" that had regenerative powers and made its operator capable of time travel. It looked like a Hollywood prop from Flash Gordon, and it worked about as well. As Tom Wilkes, the A&M Records art director who was with the crew to shoot still photos, pointed out (later - PS) "It was supposed to rejuvenate people, but it didn't work for George; he died of old age". (Aged 68 in 1978; but Van Tassel estimated it to be only 82% complete). Skywatch participants of yesteryear will emote with Ann Marshall:

"The sky is very clear, very high in the desert, and there is no light pollution. You can see more of the sky than you can see from the cities. These people with Airstream trailers and other recreational vehicles met every year at Joshua Tree because they felt they had definitely seen unidentified flying objects. They were very normal people, not hippies at all. Family people who would just take their vacations going into the wilderness."

Another first-time actress, photographer Andee Cohen, believed Foutz's notion was, to quote Fong-Torres: 'to use one of George's annual UFO Sighters Conventions in Joshua Tree as a real-life back-drop for a story about "four cosmic kittens who were banished in outer

space and came here to clean up the planet." All Michelle Phillips knew was that she was asked to make a little movie. She piled into a Winnebago with Gram and several others and took off to Joshua Tree. The cast and crew stayed at a simple roadside motel that Gram had come to know: the Joshua Tree Inn.' Once in the Mojave, Michelle recalled Foutz giving such directions as: "Now you're going to be creeping along the sidehere." Spotting Linda Lawrence's (Gram's latest girlfriend) son Julian (father Brian Jones of the Rolling Stones) on set, Foutz first saw him as an alien, but changed his mind and cast him as the movie's star.

This casual, contradictory approached the producer (as did a scene shot in Los Angeles involving a dead Vietnamese man at a meat counter), the backers and sadly the film was all for nothing. Tantalisingly, had it been completed, my thoughts are that it would today be a cult classic. It would have featured the legendary Gram Parsons in his only feature movie role and a UFO connection like no other. Any footage still extant? Contactee revival anyone?

AS A POSTSCRIPT, I believe a couple of similarities between Gram and George might help flesh out why Parsons was drawn to the film project. Despite taking drugs on a heroic scale, Parsons was also influenced by Gnostic Christianity, whereas Van Tassel when reporting how he was awoken on August 24, 1953, while sleeping outside by a man in a one-piece blue suit called Solgonda, when invited aboard a nearby spacecraft regarded its machinery as reminding him of the 'wheels within wheels' in the Book of Ezekiel. Biblical influences both. Another of his contacts was called Ashtar; this same Ashtar would become one of the most widely-channeled extraterrestrial intelligences in contactee circles. He also claimed to receive telepathic messages from the alien commanders of various starships.

Secondly, Van Tassel had his own strange cosmology, whereas Parsons' quasi-Christian take on life can be seen in such compositions as 'She', while he described his records as 'Cosmic American Music.' Van Tassel, it seems, recorded linear flows of energy in space, believed the solar system runs as a motor, may have predicted the Van Allen belt, but believed our sun is square!

Thirdly, Van Tassel wished to rejuvenate the human body, and to this purpose he was building the Integratron, a large observatory-like building about three miles from Giant Rock, 38ft high, 55ft diameter and described by one commentator as 'the only all-wood, acoustically-perfect sound chamber in the U.S. It was supposedly a 'Venusian Gift to Mankind', the plans for which were implanted in his brain as a high-voltage, electrostatic generator designed to recharge human cell structure, also warp time and remove gravity. Parsons, on the other hand, seemed hell bent on destroying his body. On the day he died at Joshua Tree Inn he had mixed morphine while chain-drinking Jack Daniels. There are various accounts of efforts to revive him, most highly unsavoury, all unsuccessful. The body was tricked away from an airport. Having made a pact with the victim, Philip Clark Kaufman, Gram's best

friend and road manager, set it alight in the desert near Cap Rock. Campers nearby thought it was a log on fire. Giant of rock, R.I.P.

Sources:

Ben Fong-Torres, *Hickory Wind: The Life and Times of Gram Parsons*, Omnibus Press, 1991

Jimmy Goddard, *Earth People, Space People* STAR Fellowship

Susannah Rosenblatt, *ET., there's no place like home*, Los Angeles Times, September 27, 2006

Chelsea J Carter, *Signs of Life UFOs, interdimensional travel and one Giant Rock*, River Falls Journal (Wisconsin), May 1, 2006

Wikipedia

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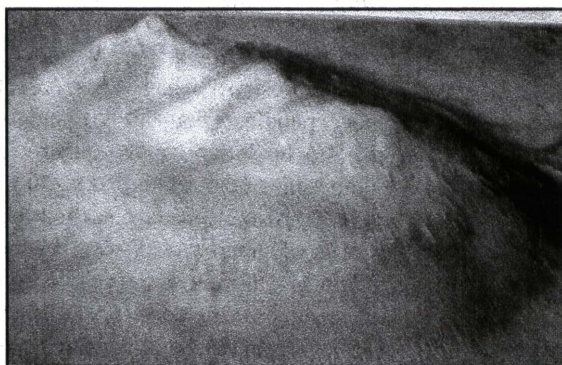
NOTES AND NEWS

Tony Wedd ley at Hourne Farm

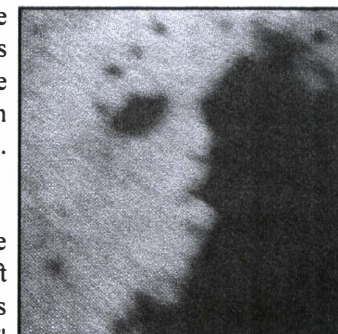
When attending the recent weekend at Hourne Farm spiritual centre near Crowborough in Kent, I was very interested to see that Lyewood Common Scots pine clump, one of the ones mentioned by Tony Wedd in *Skyways and Landmarks*, was clearly visible on the horizon from the grounds. It is on the line from Kent Hatch through Chippens Bank and Mark Beech. Looking at my map, I could immediately see that this line passes through the Hourne Farm grounds, but not through the house or meeting room - it is at the east end of the grounds. Walking towards that end to dowsse the ley I could see that it went through what seemed to be a mound surrounded with an earthwork. This was visible from the room where I was staying, and walking towards it I found it was a garden of remembrance dedicated to someone formerly at Hourne Farm; there was an outcrop of rock below it and a pond. The ley was dowsed as passing through this, and from the top Lyewood Common clump could clearly be seen framed between two conifers.

That Face on Mars

This is a picture of the Face on Mars taken from a camera on Mars Express, the European Space Agency's probe currently in orbit round Mars, and is said to show that the Face is just a group of hills made to look like a face by a trick of the light. The original picture of it was taken by the American Viking mission in 1976. But it still seems to look like a face with even more detail. The rounded top of



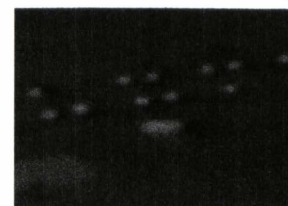
the head is facing in the other direction in the new picture - towards the right of the frame. The tall peak still looks like a nose, and there seem to be indications of eyes above it, and even a high forehead with a combed hair style. From *The Times* of September 23rd, 2000, credit Paul Screeton.



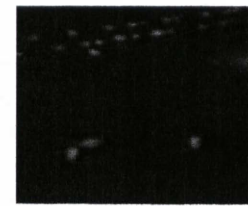
The original Face on Mars

London UFO

These pictures are from a piece of video on a website found by Chris Doherty, and appear to show a craft moving beside a motorway. The American narration says that it flies beside the "freeway" lands at a "parking lot" and releases a probe, then leaves and the probe moves slowly over the road. It is said to have happened in 1995. The narration calls it "The London Landing". It appears to be a clip from the American series *Sightings* which investigated many unexplained phenomena.



UFO flies along road



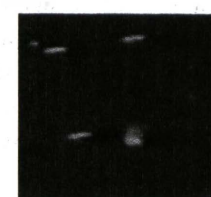
UFO lands in car park



UFO releases probe



UFO leaving, probe remaining by road

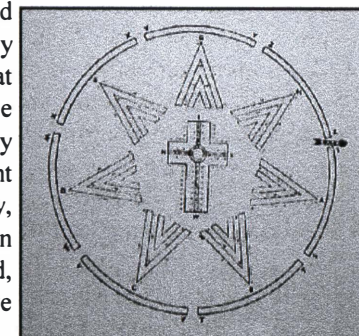


Probe crosses road after UFO has left

Seven-point star at Seekers' Trust

The seven-point star, or *amskaya* in Solexmal, is the emblem of the STAR Fellowship and has been since Tony Wedd founded it. He received that it was the High Seal of the Solar Confederation, but it was also a shape which was seemingly important in free energy machines, particularly that of the

De Land orange grove installation, which protected groves from frost and the design of which was apparently received from space people. Tony also found that Stonehenge seemed to be based on this figure, the Aubrey Holes numbering 56, a number divisible by seven. At the Seeker's Trust, a spiritual centre in Kent where the Society of Ley Hunters had its Moot recently, we found they have a seven-point star rose garden on the E-line, the widest and most powerful ley yet found, and it seems to be having an effect on the line (as we found by dowsing), seemingly concentrating it.



THE HIDDEN UNITY and BEGINNINGS

The Hidden Unity looks at the strange phenomenon of subconscious siting of ley points, and notes that places of worship, of all religions and all ages, tend to predominate on leys. The environmental and philosophical implications of this are discussed, and the apparent necessity of worship but irrelevance of doctrine. Two ley centres are given as examples, and investigated in depth - the Shah Jehan Mosque in Woking and the Guru Nanak Sikh Temple, Scunthorpe. There is an appendix by Eileen Grimshaw on the significance of the Pagan religion to this study. Illustrated with photographs, maps and line drawings. **£2 plus 30p p&p from the Amskaya address. Please make cheques payable to J. Goddard.**

Beginnings is about a series of potentially useful discoveries, mainly made by Jimmy Goddard over a period of about twenty years, but having some overlap with discoveries made by others. For various reasons, the investigations are all in their early stages, and some have not been continued. They include earth energy detection, natural antigravity, subconscious siting, ley width, and the solar transition effect. There is also a chapter on cognitive dissonance - a psychological factor which seems to have been at the root of all bigotry - scientific, religious and other - down the ages. The booklet is concluded with an account of the discovery of leys by Alfred Watkins. **£2 plus 30p p&p from the Amskaya address. Please make cheques payable to J. Goddard.**

EARTH PEOPLE, SPACE PEOPLE

In 1961, Tony Wedd produced a manuscript *Earth Men, Space Men*, detailing many claims of extraterrestrial contact. It was never published, and I had thought it was lost, though it has recently been located - Tony had given it to Timothy Good. To try to make up for the loss in a much more modest size, this booklet was prepared. As well as giving details of some of the more prominent contact claims, there are articles on the history of the STAR Fellowship and some of its personalities, evidence for life in the Solar System and investigation into extraterrestrial language.

£2 plus 30p p&p from the Amskaya address. Please make cheques payable to J. Goddard.

THE LEGACY OF TONY WEDD

This CD-ROM is an electronic form of the travelling exhibition Tony planned, using his voice, writing, photographs and drawings to illustrate his research and findings in the fields of flying saucers, landscape energies and lost technology.

£9.99 from the Amskaya address. Please make cheques payable to J. Goddard.

AMSKAYA is the newsletter of the STAR Fellowship, a continuation of the organisation formed in 1960 by Tony Wedd of Chiddingstone, who held that contact was the way ahead for flying saucer investigation. **£2 for four quarterly issues from J. Goddard, Fostercourt Lodge, 192, Stroude Road, Egham, Surrey, TW20.9UT. Please make cheques payable to J. Goddard. IF YOUR SUBSCRIPTION IS DUE AN "X" WILL FOLLOW THIS SENTENCE:**